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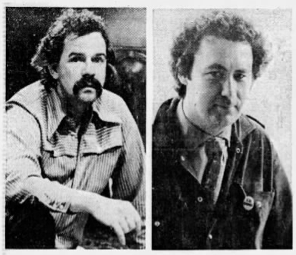

Fête film première

Jean-Claude Labrèque (left) and Claude Jutra are billed as co-directors of the film Québec Fête — June '75, a documentary on last year's Fête Nationale festivities atop Mt. Royal that had its world première last night at Man and His World. The film was produced by L'Office du film du Québec and made by Les Films Jean-Claude Labrèque Inc. Première of the film was timed to coincide with the opening of M&HW and this year's Fête Nationale activities on St. Jean-Baptiste Day next Thursday.

April Wine drinks sweet success

By JUAN RODRIGUEZ
for The Gazette

April Wine's record-breaking cross-Canada rock tour, called *The Whole World's Goin' Crazy*, is running so smoothly that the most hectic times the band has encountered are the flying visits back to Montreal.

"This is the most regular routine I've ever had, said bassist Steve Lang, the only member of the group who arrived on time for the interview. "I never have breakfast here, but on the road that's what you wake up to every day."

The success of the quartet's tour (with more than a dozen people trucking equipment to over 60 stops) has exceeded even impressario Donald K. Donald's expectations. Ticket prices were raised to $6.50 — standard with the international rock attractions — and still previous April Wine records were broken.

The old Sudbury Arena was filled with its biggest crowd, 7,200, in 53 years; April Wine was given the key to the city of Moose Jaw; the Victoria audience was more than 7,000, up about 4,800 from the last tour. And so it goes across the country.

The group's leader — singer-composer-guitarist-producer Myles Goodwyn, a veteran at 27 — walked in from a dentist's appointment. His mouth was frozen and he was worried about how he would be able to sing on an overdubbing session later that night.

But he could not disguise his satisfaction with the group's success — a long slow climb over six years towards its own style. "It's nice to make a few dollars after all this time," he said. "Things are so tight within the band now that when we eventually do go to the U.S. we will be at our best."

The band recently signed a worldwide contract with London Records, which will soon release *The Whole World's Goin' Crazy* album, which racked up "platinum" advance orders (more than 100,000 copies) and it's still selling briskly.

"Beau Dommage's second album also went platinum before release," remarked Goodwyn, "but they had a hig rate of returns. Our album is still selling."

The group's Monday and Tuesday night concerts at Theatre Maisonneuve are the first back-to-back shows by a local rock group at Place des Arts.

McLuhan slams 'Show Me!'

TORONTO — (CP) — Marshall McLuhan of the University of Toronto believes that *Show Me!*, a controversial sex-education book for children, is "straight out of Nazi Germany."

He was testifying for the prosecution at the trial of Macmillan of Canada Ltd., charged last fall with possession of obscene material for distribution.

Show Me!, illustrated with black-and-white photographs of children and adults exploring their own and each other's bodies, was produced in 1973 by a German psychiatrist and photographer.

McLuhan, founder of the university's institute of culture and technology, said the book is inconsistent with the survival of private identity and compared it with Nazi propaganda of the Second World War.

"This is an ordinary kind of German production in a world where they have been accustomed to a group behavior and a group invasion of privacy on a massive scale for a long time," he said.

The Germans are far ahead of Canadians in invading the private identity by mass appeals, he said.

McLuhan said anyone who appreciates language would be insulted by the text accompanying the pictures. He did not say whether he considered the book pornographic but said it uses techniques of pornography.

Rea guitar work great, but vocals too strained

By JUAN RODRIGUEZ
for The Gazette

Guitarist David Rea, who opened a weekend stint at the Golem Coffee House last night, is one of the veterans of the musical sensibilities of the 1960s.

He made his name by injecting adventurous instrumental approaches to the backing of Ian and Sylvia, Gord Lightfoot, Joni Mitchell and Judy Collins. Such was his wandering musical spirit that the went from the folkie pastures to such rocky terrain as Mountain, the Grateful Dead, and New Riders of the Purple Sage. His eclecticism has extended further in recent years in his playing with country musician Mike Seeger and jazz flautist Charles Lloyd.

In his first local appearance in more than four years, Rea goes solo by blending the music he knows and loves into a musical self-portrait.

Acoustic guitar performers tend to strive to convince you of their gentility, but not Rea — he likes to make plenty of noise with his hard and fast strumming. He is tremendously energetic, yet has plenty of savvy; the fury is not an excuse for sloppiness. Indeed, his technique has an energetic base but is fully mindful of the nuances that can be achieved within the surroundings of sheer speed. And this is what makes Rea are more absorbing guitarist than most you'll hear on the folk circuit.

But then there are his vocals, which convey the same intensity but without the technical facilities. His voice is not too bad, but he strains so much that he leaves himself little room for any expression other than to impress his audience. If he included more solo instrumental work in his sets, the all-to-earnest vocalizing might not be so grating.

His music performance is nonetheless impressive, ranging from the happy-go-lucky rambles of country star Jerry Reed to the dark ominous blues of the late Robert Johnson. The capper in his set is Rea's medley of impressions from the urgent slide guitar archetypes of Johnson, who back in the late 1930s, virtually invented blues and rock styles heard today. Rea is a genuine admirer, and his guitar playing proves it.

Brick Top doesn't regret

NEW YORK — (CP) — When she was very young in West Virginia she told her mama that school wasn't for her: "I want to be in the back room of a saloon."

When she reigned in Paris at 29, with kings at her side and princess at her feet, she enjoyed the company and friendship of F. Scott Fitzgerald, Zelda, Josephine Baker, Cole Porter.

Now, at 81, Brick Top — her eyes still lively — has returned to this city she doesn't like, to sing again the song Porter wrote for her and stir up the memories of those unbelievable days in Paris, Biarritz and Rome when the rich and the brilliant played fast and free.

She opened April 29 at the Soerabaja, a Manhattan club, and those who remember have been lining up to hear her sing *Miss Otis Regrets*, a sad story of a lady lynched by a mob after slaying her unfaithful lover.

Sitting in her temporary Manhattan apartment, she tells story after story. She always reserved a table for Porter, whether he showed or not. But sometimes — there were only 25 tables in the club — Porter would end up with strangers in his place. He would always speak to them courteously, but as soon as possible he would take his leave.

"And then he'd call me from another bar down the street and tell me to call him when 'those bores left'."

She remembers the fabulous Josephine Baker arriving in Paris in 1925, a year after she did, and how the "little girl right out of the chorus" found success.

What days those were in the '20s and '30s in Paris — the six-week season at Biarritz, the floating Cole Porter club in Venice, the singer who started out on Chicago's State Street and ended up drinking with King Alfonso of Spain.

She thinks Ernest Hemingway gave F. Scott Fitzgerald a bum rap. She remembers Scott as "a beautiful, lovely boy," and when talking to his daughter a few years ago recalls her saying "He couldn't have been drunk all the time the way they say he was and still write what he wrote."

Brick Top reassured her he wasn't.

She stayed in Paris until the Germans marched down the Champs Elysees, then later started a club in Rome. But times had changed and life would never be the same.

She tried to make it in the '40s on New York's 52nd Street, but got kicked out of every joint on the strip. "Gangsters were running everything I wouldn't let them hit me on the behind."

She has been in and out of show business in recent years. She appears when her health and energy allow her.

Now, overweight, nursing a tricky heart, she jokes about her arthritis — Arthur, the bad "itis."

But more vividly than the present pain she remembers dancing the Charleston with Cole Porter when they introduced it in Paris.

Montrealer put on board of film agency

Montreal lawyer Michel Vennat has been named a member of the board of the Canadian Film Development Corp. (CFDC) for a five-year-term.

Vennat, 35, was educated in Montreal and as a Rhodes Scholar at Oxford University, where he received a BA in 1965 and an MA in 1970. In that interval, he also worked with the department of external affairs, the ministry of finance and as a special assistant to the Prime Minister.

Since 1970, Vennat has been a partner in a Montreal law firm.

The CFDC is the federal agency set up in 1968 to assist the development of a feature film industry in Canada.

Family Viewing Theatre Directory

FOR ALL

MIDWAY, Atwater 1. 12:10, 2:30, 4:50, 7:20, 9:40
ALL THE PRESIDENT'S MEN, Avenue 1:00, 3:25, 6:10, 8:55
BABY BLUE MARINE, Bonaventure 1. 1, 3, 5, 7, 9
BABY BLUE MARINE, Cinema de Paris Continuous from 1:30
BAD NEWS BEARS, Claremont. 12:40, 2:50, 4:55, 7:00, 9:05
BABY BLUE MARINE, Cote des Neiges 1. Mon-Fri 7 & 9 Sat. & Sun. 1, 3, 5, 7, 9
THE HOUSE ON CHELOUSHE STREET, Cote des Neiges 2. Mon-Fri 7 & 9 Sat. & Sun. 1, 3, 5, 7, 9
MISSOURI BREAKS, Palace 12:45, 2:50, 4:55, 7:05, 9:10
FAMILY PLOT, Parisien 2. 12:30, 2:45, 4:55, 7:05, 9:20
HEDDA, Place Ville Marie 1:05, 2:55, 4:55, 6:50, 8:55
WON TON TON THE DOG WHO SAVED HOLLYWOOD, Seville. 1:00, 3:00, 5:00, 7:00, 9:00
END OF THE GAME, Snowdon. 1:15, 3:30, 5:30, 7:30, 9:35
MOTHER JUGS & SPEED, Van Horne. 12:55, 3:00, 5:05, 7:10, 9:20
THAT'S ENTERTAINMENT PART II, Westmount Square 12:15, 2:25, 4:40, 7:00, 9:15
MOTHER JUGS & SPEED - SKYDIVERS, Dollard Drive In 2. Gates open at 7:30
SNOW WHITE AND THE SEVEN DWARFS — ONE OF OUR DINOSAURS IS MISSING, Northway Drive In. show starts at dusk

14 YEARS

TAXI DRIVER, Atwater 11 Mon-Fri: 7:20, 9:20 Sat. & Sun: 1:20, 3:20, 5:20, 7:20, 9:20
ELIZA'S HOROSCOPE, Church of The Messiah Daily 9 p.m. except Monday
ONE FLEW OVER THE CUCKOO'S NEST, Kent, 1:30, 4:00, 6:30, 9:00
ONE FLEW OVER THE CUCKOO'S NEST, Laval 4. 1:00, 3:30, 6:00, 8:30
DRIVER'S SEAT, Parisien 1. 1:25, 3:25, 5:30, 7:35, 9:40
GRIZZLY, Parisien 3. 1:00, 3:00, 5:00, 7:00, 9:00
ONE FLEW OVER THE CUCKOO'S NEST, Little Place Ville Marie. 12:05, 2:20, 4:40, 7:05, 9:30
BUTCH CASSIDY AND THE SUNDANCE KID, Place du Canada. Mon-Fri: 7:15, 9:00 Sat. & Sun: 1:15, 3:15, 5:15, 7:15, 9:15
THE SAILOR WHO FELL FROM GRACE WITH THE SEA York. 1:15, 3:05, 5:00, 7:00, 9:00
GRIZZLY — FROM BEYOND THE GRAVE, Dollard Drive In 1. Gates open at 7:30

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